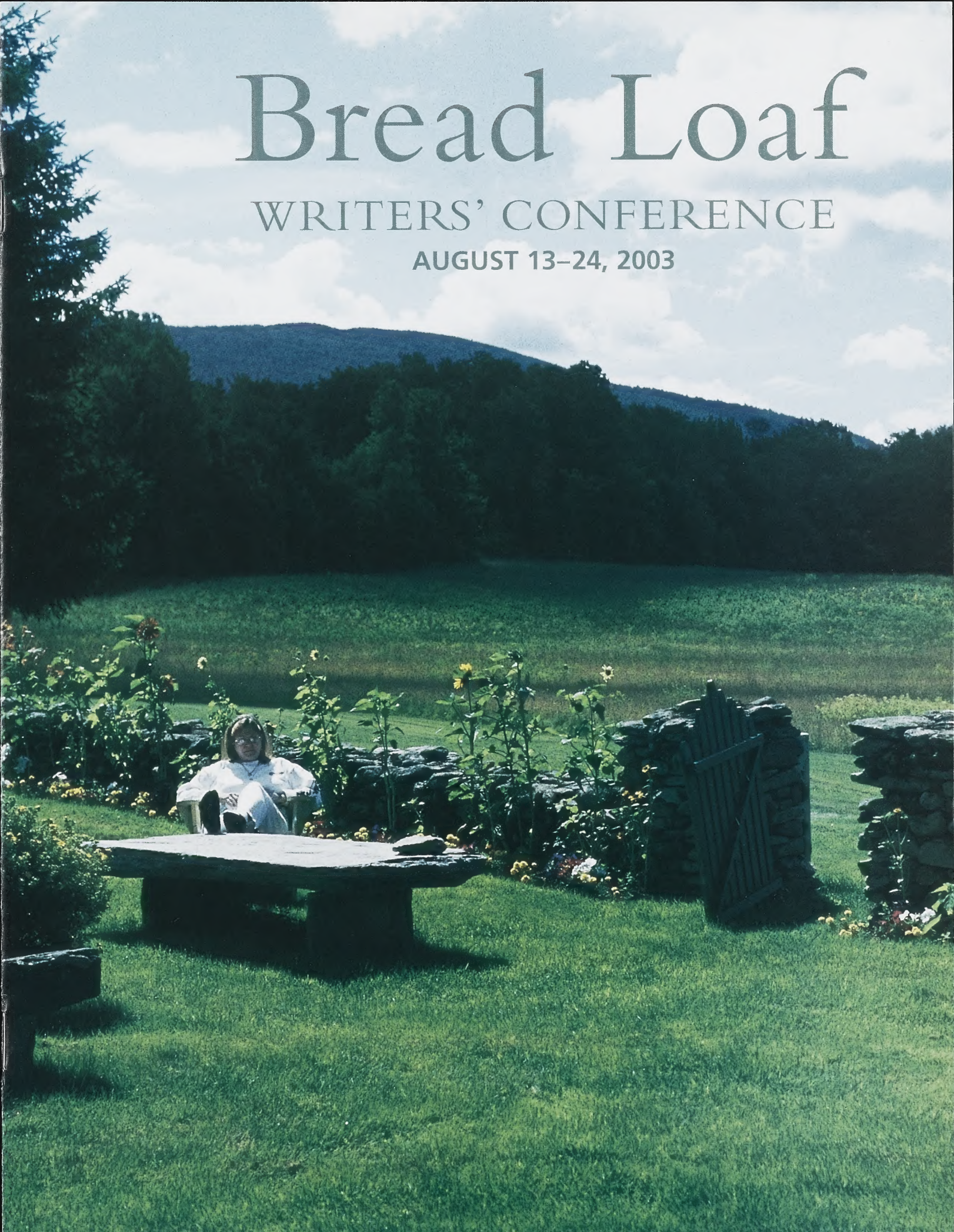


# Bread Loaf

WRITERS' CONFERENCE

AUGUST 13-24, 2003





# The Bread Loaf Writers' Conference

August 13-24, 2003

## ADMINISTRATION

John M. McCardell, Jr.  
*President of Middlebury College*

## BREAD LOAF ADMINISTRATION

Michael Collier  
*Director*

Devon Jersild  
*Associate Director*

Noreen Cargill  
*Administrative Manager*

## ADMISSIONS BOARD

Michael Collier, Daisy Fried, Major Jackson,  
Andrew Jen, Devon Jersild, Ann Scott Knight,  
Manuel Luis Martinez, Ernie McLeod,  
Christine Perrin, Patrick Phillips, Ian Pounds,  
Wendy Rawlings, Deborah Straw,  
Ann Townsend, and Karla Van Vliet

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## Visit Bread Loaf on the internet: <http://www.middlebury.edu/~blwc>

*For further information, please contact:*

Noreen Cargill  
*Bread Loaf Writers' Conference*  
14 Old Chapel Road  
Middlebury College  
Middlebury, VT 05753

Office telephone: 802-443-5286  
Office fax: 802-443-2087  
Fax, August 13-24: 802-443-2770  
E-mail: [blwc@middlebury.edu](mailto:blwc@middlebury.edu)  
Web site: <http://www.middlebury.edu/~blwc>

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

## Photo Credits

Edward Brown:  
Cover and principal  
photography.

David Rhineland:  
May Sarton, page 6;  
Robert Frost, page 7.

Erik Borg:  
Toni Morrison, page 7.





## Director's Note

**T**he Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For more than 75 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Devon, Noreen, or me should you have any questions.

*Michael Collier*

MICHAEL COLLIER  
Director



From top to bottom:  
Director Michael Collier in conference with Hallie Smith; George Smith, Pam Richardson, Norton Girault, and Ronnie Klaskin gather on the front porch of the Inn; Chezia Thompson Cager with special guest Galway Kinnell; Lara J.K. Wilson, Dika Lam, and Sungbae Park on their way to morning workshops.

Bread Loaf Writers' Conference





# The Program

**W**riting workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Bill Pitts in conference with literary agent Christina Ward. Contributors may sign up for brief meetings with visiting editors and agents.

The schedule varies, but most days look something like this:

7:30 A.M.	<b>breakfast</b>
9 A.M.	<b>faculty lecture</b>
10:10 A.M.– 12:10 P.M.	<b>workshops/preparation time (alternating days)</b>
1 P.M.	<b>lunch</b>
2:30–3:30 P.M.	<b>craft classes</b>
4:15 P.M.	<b>reading or guest speaker</b>
5:30 P.M.	<b>guest presentation</b>
6:30 P.M.	<b>dinner</b>
8:15 P.M.	<b>reading</b>

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.







Above: Bread Loafers cheer each other on at a Blue Parlor Reading.  
Below: Kevin McIlvoy advises Maureen Pilkington on her manuscript.

#### OUR GUESTS IN 2003 WILL INCLUDE:

Miriam Altshuler, President, Miriam Altshuler Literary Agency  
John Donatich, VP and Publisher, Basic Books, Basic Civitas, Counterpoint  
Esmond Harmsworth, Literary Agent, Zachary Shuster Harmsworth Agency  
M.M.M. Hayes, Editor and Publisher, *StoryQuarterly*  
Amy Holman, Director, Literary Horizons, *Poets & Writers*  
Betsy Lerner, Literary Agent, The Gernert Company  
Fiona McCrae, Editor-in-Chief, Graywolf Press  
April Ossmann, Director, Alice James Books  
Jordan Pavlin, Editor, Alfred A. Knopf  
Heidi Pitlor, Editor, Houghton Mifflin Co.  
Denise Roy, Senior Editor, Simon & Schuster  
Jodee Rubins, Managing Editor, *New England Review*  
John Rubins, Editor, *Tatlin's Tower*  
Elizabeth Sheinkman, Literary Agent, Elaine Markson Agency  
Janet Silver, Editor-in-Chief, Houghton Mifflin Co.  
Carol Houck Smith, Editor-at-Large, W.W. Norton  
Donna Baier Stein, Poetry Editor, *Bellevue Literary Review*  
Christina Ward, Literary Agent, Christina Ward Literary Agency  
Ronna Wineberg, Fiction Editor, *Bellevue Literary Review*  
Rebecca Wolff, Editor, *Fence*  
C. Dale Young, Poetry Editor, *New England Review*



**T**he Blue Parlor Readings had a democratic spirit and an atmosphere of affirmation. There was such diversity of background, voice, and style. Readers were at many different stages of development, but all voices and experiences were genuinely valued.

Mark Giffen  
Lutherville, Maryland

**U**rsula Hegi gave kind yet critical feedback on our fiction. She was able to get beneath structure into a richer, more complicated area. She got to the spirit and deep sensuality of the work, and she could instruct in this shadowy area.

Kimberly Cyr  
Palo Alto, California







## Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a

quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.







**T**oi Derricotte's assignments dared me to take risks with poetry, and as a result, I feel that my poems are delving into subject matter that I've previously been too afraid to write about.

*Gail Taylor  
Yellow Springs, Ohio*

**J**im Shepard is a master teacher—amusing, incisive, with a detailed memory of student texts and an extreme sensitivity to shape, phrase, and word. For me his workshop was a class in learning how to read. What a gift!

*Marc Estrin  
Burlington, Vermont*

**I** was impressed by the camaraderie at Bread Loaf. Writers from myriad levels of experience, publication credits, age—all sharing an understanding of those feelings of euphoria, anxiety, joy, frustration, success, and failure.

*Pamela Richardson  
Chicago, Illinois*



Clockwise from bottom left: John Elder leads a hike and discusses nature writing; Herman G. Carrillo and David Bradley at an outdoor reception; the front porch of the Bread Loaf Inn, a popular place to gather and prepare for workshop meetings.







## History

**B**read Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]

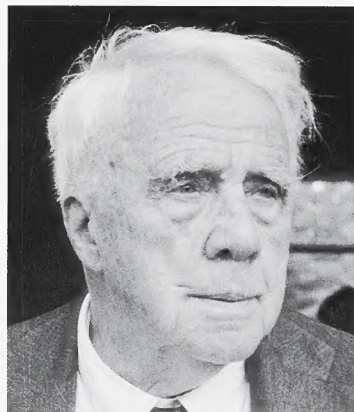




**B**read Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at [www.middlebury.edu/~blwc](http://www.middlebury.edu/~blwc).



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.

**B**read Loaf was wonderful, exhausting, inspiring!

*Jay Davidson  
Hong Kong*

**S**igrid Nunez, my workshop leader, was spectacular. Somehow she was able to ascertain what I had been trying to accomplish. She gave me some wonderful suggestions on how to do it and a reading list of authors who had created the voice I'd been going for. I walked away from my one-on-one meeting feeling ready to take on the world.

*Laura Eleanor Holloway  
Washington Crossing,  
Pennsylvania*







## General Information

### LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn; there is also a snack bar in the Barn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

### THE LIBRARY AND "APPLE CELLAR"

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions.

### APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2002 conference, we accepted 20% of general applicants; 10% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

### SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 25 pages of fiction or nonfiction, or up to 10 pages of poetry. Prose manuscripts must be double-spaced with margins of at least 1.25".

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Include a one-page synopsis if your manuscript is excerpted from a longer project.

■ Applicants may include one or more stories as long as the overall total number of pages is within the limit stated above.

■ Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique; more information will be included in letters of acceptance.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application. Due to the volume of applications received, we are unable to return supporting materials.

■ Fax and e-mail submissions are not accepted.

### GENERAL APPLICATIONS

General applications must be postmarked by April 19. (If you are applying for a fellowship or other type of financial aid, please see the deadline below.) We encourage you to apply as early as possible. Notification letters will be mailed on May 20.

### FINANCIAL AID APPLICATIONS

*Fellowships are included in this category.*

Financial aid applications must be postmarked by March 1. Notification letters will be mailed on June 7.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.



## FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$1,933).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

## TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars cannot have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference (\$1,260).

Along with your application, please include photocopies of work that has been published within the last two years. Since tuition scholars are contributors in workshops, please also include

unpublished work according to the guidelines for submitting manuscripts.

## WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board (\$673), and the scholarship covers full tuition at the Conference (\$1,260). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

## AUDITORS

If you would prefer to come to the Conference without bringing a manuscript, you may apply as an auditor. Admission will be offered to individuals who are beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work; and to those who simply wish to learn about contemporary writing and publishing. Auditors participate in workshops and, with the exception of the private manuscript critiques, in all aspects of the Conference.

## PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance in June. No refund of fees will be made for people who must leave the Conference early. There is no application fee.

## Application and Notification Schedule

### General Application Deadlines

Application	April 19
Notification	May 20

### Financial Aid Deadlines

(including fellowships)

Application	March 1
Notification	June 7

*Materials must be postmarked by the dates above.*

## FEES

### CONTRIBUTOR

Tuition: 1,260  
Room/Board: 673  
Total: 1,933

### AUDITOR

Tuition: 1,183  
Room/Board: 673  
Total: 1,856

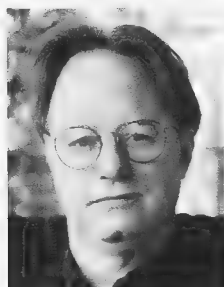




## Faculty

### NONFICTION

**David Haward Bain** is the author of seven nonfiction works, including the definitive *Empire Express: Building the First Transcontinental Railroad*, a *New York Times* Notable Book, Book of the Month Main Selection, and finalist for the *Los Angeles Times* Book Prize; and *Sitting in Darkness*, which received a Robert F. Kennedy Memorial Book Award. *Whose Woods These Are* chronicles the history of Bread Loaf. Short work has appeared in *Smithsonian*, *American Heritage*, *Prairie Schooner*, *Kenyon Review*, and elsewhere; he reviews regularly for the *New York Times Book Review*. He teaches at Middlebury College. An historical travel memoir, *The Old Iron Road*, is forthcoming in 2003.



David Haward Bain



Patricia Hampl



Linda Bierds



Michael Collier

**Patricia Hampl** is the author of the memoirs *A Romantic Education* and *Virgin Time*; a prose meditation on Dvorak, *Spillville*; and two volumes of poetry, including *Resort and Other Poems*, recently reissued as a Carnegie Mellon Classic Contemporary. Her essays, short fiction, and poems have appeared in the *New Yorker*, *Paris Review*, *The Best American Short Stories*, and *The Best American Essays*. She is Regents' Professor at the University of Minnesota and permanent faculty of the

Prague Summer Program. She has received Guggenheim, NEA, and Bush fellowships, and was a 1990 MacArthur Fellow. Her most recent book, *I Could Tell You Stories*, was a National Book Critics Circle Awards finalist.

### POETRY

**Linda Bierds's** books of poetry include *Flights of the Harvest-Mare*; *The Stillness*, *The Dancing*; *Heart and Perimeter*; *The Ghost Trio*; *The Profile Makers*, which won the 1998 PEN/West Poetry Prize; and *The Seconds*. Her awards include fellowships from the NEA and the Guggenheim and Ingram Merrill foundations. In 1998, she was named a MacArthur Fellow. She teaches at the University of Washington in Seattle.

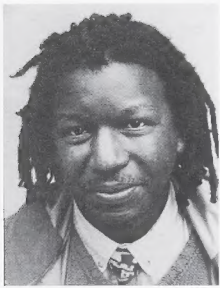
**Michael Collier**, director of the Conference, is the author of four books of poems, *The Clasp and Other Poems*, *The Folded Heart*, *The Neighbor*, and, most recently, *The Ledge*. He has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/The Nation Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His translation of *Medea* will be published in 2003. Mr. Collier has taught at Yale University and Johns Hopkins University, and is currently the co-

director of the Creative Writing Program at the University of Maryland.

**Cornelius Eady** is the author of seven volumes of poetry, including *Brutal Imagination*, *Boom, Boom, Boom*, and *The Autobiography of a Jukebox*. He is also the author of two music-dramas: "Running Man," which was a Pulitzer Prize finalist in 1999, and "You Don't Miss Your Water," which won an Obie. Currently Visiting Professor in Creative Writing at The City College of New York, Eady has been included in such prestigious poetry series as the Folger, Poets House, the Unterberg Center at the Y, and the Academy of American Poets. Among his awards are the Lamont Prize and poetry fellowships from the NEA, the Rockefeller Foundation, and the Guggenheim. Along with poet Toi Derricotte, Eady founded and is the Director of Cave Canem, an African-American Poets retreat.

**Linda Gregerson** is the author of *Waterborne*, *The Woman Who Died in Her Sleep*, and *Fire in the Conservatory*, as well as two books of criticism, *The Reformation of the Subject* and *Negative Capability*. A finalist for both The Poets Prize and the Lenore Marshall Award, she has received awards and fellowships from the American Academy of

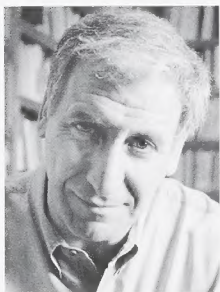




Cornelius Eady



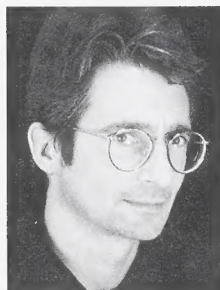
Linda Gregerson



Edward Hirsch



Ellen Bryant Voigt



Dean Young

Arts and Letters, the Poetry Society of America, *Poetry* magazine, the Ingram Merrill Foundation, the National Humanities Center, the Institute for Advanced Study, the Guggenheim Foundation, and (twice) the NEA. Gregerson is Professor of English at the University of Michigan.

**Edward Hirsch**, a 1998 MacArthur Fellow, has published six books of poems: *For the Sleepwalkers* (1981), *Wild Gratitude* (1986), which won the National Book Critics Circle Award, *The Night Parade* (1989), *Earthly Measures* (1994), *On Love* (1998), and *Lay Back the Darkness* (2003). He has also published three prose books: *How to Read a Poem and Fall in Love with Poetry* (1999), a national bestseller; *Responsive Reading* (1999); and *The Demon and the Angel: Searching for the Source of Artistic Inspiration* (2002). He writes a weekly column on poetry for the *Washington Post Book World* and serves as President of the John Simon Guggenheim Memorial Foundation.

**Ellen Bryant Voigt** has published six books of poetry: *Claiming Kin*, *The Forces of Plenty*, *The Lotus Flowers*, *Two Trees*, *Kyrie* (a National Book Critics Circle Award finalist and Teasdale Prize winner), and most recently, *Shadow of Heaven*. She also co-edited *Poets Teaching Poets: Self and the World*, a selection of craft essays by faculty in the Warren Wilson MFA Program, where she

teaches. Her own essays are collected in *The Flexible Lyric*. She has been a Guggenheim, Lila-Wallace, and NEA Fellow. In 2002 she was inducted in the Fellowship of Southern Writers, and received the Merrill Fellowship from the Academy of American Poets and the O.B. Hardison, Jr. Poetry Prize from the Folger Shakespeare Library.

**Dean Young** is the author of five books of poems: *Design with X*, *Beloved Infidel*, *Strike Anywhere*, *First Course in Turbulence*, and *Skid*. He has held a fellowship from the Fine Arts Work Center, the Stegner from Stanford, two NEA fellowships, and a Guggenheim. His poems have appeared in many magazines, including *Ploughshares*, *Threepenny Review*, *Fence*, and *Jubilat*, and they have been selected for five editions of *The Best American Poetry*. He teaches at the Iowa Writers' Workshop and in the Warren Wilson MFA Program.

#### FICTION

**Andrea Barrett** is the author of five novels, most recently *The Voyage of the Narwhal*, and two collections of short fiction: *Ship Fever*, which received the 1996 National Book Award, and *Servants of the Map*. A MacArthur Fellow, she has also been a Fellow at the Center for Scholars and Writers at the New York Public Library, and she has received Guggenheim and NEA fellowships. She lives in



Marc Estrin and Roger Marum at a party on Treman Lawn.

Rochester, New York, and teaches in the Warren Wilson MFA Program.

**Charles Baxter** is the author of four novels: *First Light*, *Shadow Play*, *The Feast of Love*, and the forthcoming *Saul and Patsy*. He has also written four books of stories, including *Believers* and *A Relative Stranger*; a book of essays about fiction, *Burning Down the House*; and a volume of poetry, *Imaginary Paintings*. He has received the Award in Literature from the American Academy of Arts and Letters, and his work has been translated into many languages. *The Feast of Love* was a finalist for the National Book Award. He has taught at the University of Michigan and the Warren Wilson MFA Program. He now lives in Minneapolis and teaches at the University of Minnesota.





Andrea Barrett



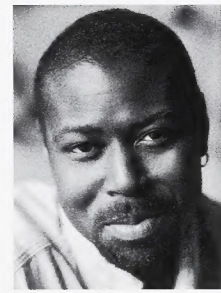
Charles Baxter



Maxine Clair



Lynn Freed



Randall Kenan

**Maxine Clair** is the author of *Rattlebone*, a collection of short stories; *October Suite*, a novel; and *Coping with Gravity*, a volume of poems. She has received the *Chicago Tribune's* Heartland Prize for fiction and the American Library Association's Black Caucus Award and has been a finalist for the Hurston-Wright Legacy Award. A recipient of a Guggenheim Fellowship, Clair grew up in Kansas and now teaches creative writing at George Washington University. She lives in Washington, DC.

**Lynn Freed's** novels include *House of Women*, *The Mirror*, *The Bungalow*, *Home Ground*, and *Friends of the Family* (formerly *Heart Change*). Her short fiction and essays have appeared in the *New Yorker*, *Harper's*, the *Atlantic Monthly*, *Southwest Review*, the *New York Times*, the *Washington Post*, among others, and are widely anthologized. In 2002, she received the inaugural Katherine Anne Porter Award for fiction from The American Academy of Arts and Letters, and she is also the recipient of fellowships and grants from the NEA

and The Guggenheim Foundation.

**Randall Kenan's** books include *Walking on Water*, *A Visitation of Spirits*, and *Let the Dead Bury Their Dead*, a collection of stories. The latter was nominated for the *Los Angeles Times* Book Award for fiction and was a finalist for the National Book Critics Circle Award; it was selected as one of the *New York Times* Notable Books of 1992. The recipient of many awards including a Guggenheim Fellowship and the 1997 Rome Prize from the American Academy of Arts and Letters, Kenan has also written a young adult biography of James Baldwin. He is a frequent reviewer for the *Nation*, and he currently teaches at Duke University.

**Margot Livesey** was born and grew up on the edge of the Scottish Highlands. After taking a BA in literature and philosophy at the University of York in England, she moved to America, where she has taught in numerous writing programs including the Iowa Writers' Workshop, Boston University, and the University of California at

Irvine. She has received grants from the NEA and the Guggenheim Foundation and is the author of a collection of stories and four novels: *Homework*, *Criminals*, *The Missing World*, and *Eva Moves the Furniture*. She is currently a writer in residence at Emerson College in Boston.

**Thomas Mallon's** six novels include *Henry and Clara*, *Dewey Defeats Truman*, *Two Moons*, and the forthcoming *Bandbox*. He has written non-fiction books about plagiarism (*Stolen Words*), diaries (*A Book of One's Own*), and the Kennedy assassination (*Mrs. Paine's Garage*), as well as two volumes of essays (*Rockets and Rodeos* and *In Fact*). His work appears in the *Atlantic Monthly*, the *New Yorker*, the *New York Times Book Review*, and other publications. The recipient of Rockefeller and Guggenheim fellowships, as well as the National Book Critics Circle award for reviewing, he is a member of the National Council on the Humanities.

**Cornelia Nixon** is the author of two novels, *Now You See It* and *Angels Go Naked*, as well as a book of literary criticism. She has published stories in such magazines as *Ploughshares*, *New England Review*, *Iowa Review*, and *Gettysburg Review*, and her work has won two O. Henry Awards (one of them the first prize in 1995), two Pushcart Prizes, a Nelson Algren Prize, and the Carl Sandburg Award. She has received fellowships from the NEA and the Bunting Institute at Radcliffe. She teaches in the MFA program at Mills College.

**Sigrid Nunez** is the author of four novels: *A Feather on the Breath of God*, *Naked Sleeper*, *Mitz: The Marmoset of Bloomsbury*, and *For Rouenna*. She has been the recipient of a Whiting Writers' Award and of two awards from the American Academy of Arts and Letters: the Richard and Hilda Rosenthal Foundation Award and the 2000-2001 Rome Prize for Literature. She has taught at Hofstra University, Amherst College, Columbia University, and Smith College.



**Peter Turchi** is the author of four books, including the forthcoming *Maps of the Imagination: The Writer as Cartographer*. He co-edited, with Charles Baxter, *Bringing the Devil to His Knees: The Craft of Fiction and the Writing Life* and, with Andrea Barrett, the forthcoming *The Story Behind the Story: Twenty-six Writers and How They Work*. His fiction has appeared in *Ploughshares*, *Story*, and *Alaska Quarterly*, among other magazines. His awards include an NEA Fellowship, North Carolina's Sir Walter Raleigh Award, and an Illinois Arts Council Literary Award. He has directed and taught in Warren Wilson College's MFA Program for Writers since 1993.

## SPECIAL GUEST

**Paula Fox** is the author of six novels, including *Desperate Characters*, *The Widow's Children*, and *Poor George*. She is also a Newberry Award-winning children's book author. She has worked as a journalist, a model, a worker in a rivet-sorting shop, a lathe operator at the Bethlehem Steel during World War II, and as a teacher of troubled children. She lives in Brooklyn, New York.



Toi Derricotte shares a laugh with Jericho Brown.

## ADMINISTRATION

**Devon Jersild** is associate director of the Conference. She is the author of *Happy Hours: Alcohol in a Woman's Life*. Her short fiction has appeared in *The Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, *The New York Times Book Review*, and *The Chicago Tribune*.

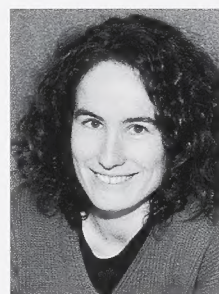
**Noreen Cargill** is administrative manager of the Conference. She has worked with writers and readers in several venues, most recently at an independent bookstore, The Book Rack & Children's Pages, where she directed the store's writing and language school and managed its publishing house, Onion River Press.



Paula Fox  
Special Guest



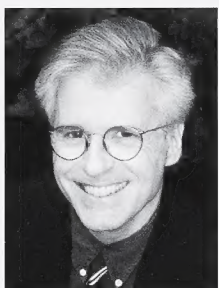
Devon Jersild



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Sigrid Nunez



Peter Turchi



